A Helpful Page for Women of All Classes

PRETTY EFFECTS FOR THE LATE SPRING

Prepare a rich, thick syrup of white until well dried. Then drop them into

and a dozen bitter almonds, and pound in a mortar, moistening with milk to keep them from oiling, until a quart has been used, then press through a cheesecloth strainer. Scald four cupfuls of thin cream with four tenspoonfuls of sugar and half a teaspoonful of extract of mace. Add the almond cream, add a teaspoonful of salt and strain into dainty cups. Top with illy garnish and serve.

To prepare the garnish, make a noodle paste after the ordinary recipe; roll as thin as paper, cut with a yar-shaped cutter, and leave on the pastry board.

MODISH SPRING SUIT.

The small hat is the hat for early spring. It comes to us in all the familiar winter forms, but the straw and the summer trimmings give it a novelty, and there are, too, some shapes practically new, though not remarkably different from things seen during the past season. The exclusive milliners are just son. The exclusive milliners are just of certain particularly feething hats in straw and felt, which are quite new and designed more especially for Southern wear. The shapes are of the ruther sever tailored type, and the outside of the hat is in white felt, while the underbrim, rolling into evidence particularly at the left side, is of very fine straw, in the lightest and creamiest struw colors. Some very simple tailor-like trimmings adorn the hat, and the seneral effect is tremendously clie, without even a suggestion of the conspicuous or eccentric. A hat of this sort will be ideal for wear with white cloth, Panama or serge costumes at the senshore.

The melon shape and the Amazon crowns have reappeared in straw, and for some reason or other are much more attractive in this material than they were in felt, and infinitely preferable to the fashionably hideous crowns of the same shape, covered smoothly with salin or viclet.

A prety tailor-made hat that would form a good accompaniment to a spring trotting costume, has the low, round crown. The moderately narrow brim is siraight, with a very slight droop, back had front. The indeaticly harrow brim is siraight, with a very slight droop, back had front. The moderately narrow brim is siraight, with a very slight droop, back had front. The doctor of silk entired the crown and knots of the same silk are under the brim at the back, covering in his day of the Audubon Society—is posted upon the left. The small hat is the hat for early side of the hat, but the same model, spring. It comes to us in all the fa-

sugar and boil until it candies. Wash and

set aside to drain some perfects pecimens sweet smelling violets, and when

the syrup is ready dip the flowers into

the syrup is ready dip the flowers Into it until they are thoroughly coated, allowing each coat to dry before dipping in the violet a second time. The syrup should not be too hot when the violets are dipped, or they will be apt to wither. Set the flowers on a sieve to dry, and when, by being repeatedly dipped, they are sufficiently coated, roll each flower in confectioner's sugar before the last coating has had chance to become dry. Set askide for a time, and when thoroughly dry, the crystallized violets are ready for use.

Lily Salad

Lily Salad.

Lily Salad.

Hard boll a dozen eggs. Begin at the small end with a sharp kuife, cut the white into lengthwises sections to within a quarter of an inch of the bottom. Have ready crisped lettuce leaves for the Individual serving. Carefully romove the yolks and spread open the whites, lily fashlon, on the leaves. Mash the yolks, moisten with salad dressing, then shape into centers for the Illies. Serve with mayounalse.

Cream of Almond Soup. Blanch one pound of sweet almonds and a dozen bitter almonds, and pound

-Katherine E. Megec.

boiling milk and poach for a moment or two. Transfer to the cups, one to each, and in the center place a little mound of hard belied and hifted egg yolk. —The Designer.

A fad which has just come over from London and which has already become popular in this country among a great namy of our "dandles" is the wearing of neekties and handkerchiefs to match.

Some of the newest men's handkerchief's are so attractive that it is hard for the purchaser to make his choice. If one is wearing a gray morning suit with a red tie, he must carry in his outside breast pocket a large red silk handkerchief. When wearing a blue tie, his handkerchief must be blue, etc. Some men go so far as to have their neckties, handkerchiefs, socks and shirts to match. In summer these bright colors all in harmony are very aftractive to most men. The handkerchiefs which are used this season are very large, with a broad hem. The colors are bright and the material of a coarse weave.—New Idea.

A Reticent Family.

Most of the members of the Barrie family are exceedingly tacturn. A lady describes a visit paid by the famous au-thor to a male cousin, "I never had such

Some of the Choice Recipes

prince.

5. In what language does Benedick draw the picture of the only woman that can possibly hope "to come in

ment, the introduction of almost all the characters, and a glimpse given of their dispositions and intentions, and the foreshadowing of the plot. All in strict accord with the properconstruction of a drann.

S. Why do Beatrice and Benedick fall so readily into the snare laid for them, as described in Act II, Scene III and Act III, Scene I?

Answer, Because in spite of their railing at love and making it a target for the arrows of their wit, they are

for the arrows of their wit, they are for the arrows of their wit, they are really greatly attached to each other. Benedick betrays his partiality: "There's her cousin, and she were not possessed of a fury, excels her as much in beauty, as the first of May, does the last of December," and Beatrice's constant railing at him betrays how much he occupies har thoughts; how piqued she is at his

OUR SHAKESPEARE CONTEST.

Mrs. Dorney, of Roanoke, Wins March Prize.

The March prize-winner in the Shakespeare contest is Mrs. W. H. H. Dorney, of No. 928 Nelson Street, Roanoko, Va., whose answers follow in this column.

Congratulations from the editor to Mrs. Dorney are united with thanks for delightful papers to Mrs. John Hunter, Jr., Mrs. A. C. Harding, Miss Mary Overion Haw, Miss Elliza W. Breckinridge, Mrs. Edwin S. Hagan, Mrs. W. M. Adams, Mrs. James H. Read, Miss Elmma J. Lamb, Mrs. E. C. Madison, Mrs. N. C. Redd, Miss M. C. Henderson, Mrs. Sarah Taylor Randolph, Miss Margaret Douglas Gordon, Miss Louise V. Spencer, Miss Rosel Clark, Miss Bell McPhall, Mrs. R. F. Ritchie, Miss Elmma Greer, Miss Maude Sullivan and Miss Mary 15, Terry.

Questions and Answers—Much Ado About Nothing.

Answer. This play belongs to Shake-speare's second period of activity, and it is considered that in it he reached his highest expression of tragedy and comedy perfectly mingled. It is brilliant, sparkling, filled with variety, with an intellectual energy, It belongs to the period of Twelfth Night, As You Like It and Merry Wives, and metrical tests place it last in this group.

group.

3. What contrasts may be noted in

3. What contrasts may be noted in the characters of Benedick and Claudio as men, soldiers and lovers?

Answer. Claudio is selfish, vain, calculating, foppish, suspicious, jeal-ous and cruel. Benedick, beneath his mocking and apparent concelt, is really wise and noble. Ordinarily, a conceited jester; in times of trouble and distress, his true kindness, generosity and chivalry come immediately to the front. Claudio seems a petly to the front. Claudio seems a pet-ulant boy; Benedick a true and noble

Jy to the front. Culture and noble man.

4. What is the explanation of the mythological allusion contained in the following expression of Don Pedro, found in Act II, Scene I, when he says, "My visor is like Philemon's roof; within the house is Juye"?

Answer, Jupiter or Jove, the supreme duty in mythology, visits in disguise the house of Philemon, and accepts his hospitality. Don Pedro, ns Prince of Arigon, occupies the same position among his subjects as Jupiter, and is visiting in disguise, being masked, the house of a subject. It is a delicate way of letting Hero know that she is conversing with her prince.

draw the picture of the only woman that can possibly hope "to come in his grace"?

Answer. "Till all graces be in one woman, one woman shall not come in my grace. Rich she shall be—that's certain; wise, or I'll none; virtuous, or I'll never cheapen her; fair, or I'll never look on her; mild, or come not near me; noble, or not I for an angel; of good discourse; an excellent musician; and her hair shall be of what color it please God."

6. How do Beatrlee and Benedick compare with their Shakespearean prototypes, "Rosaline and Biron"?

Answer, As wine to water—as the finished portrait to the original sketch. The promise of individual power of characterization, discorned in Biron and Rosaline, is perfectly realized in Benedick and Beatrice.

7. What does Shakespeare accomplish in Act first of this play?

Answer. The opening of the movement, the introduction of almost all the characters, and a glimpse given of their dispositions and intentions.

1. What two subsequent English plays were founded on Shakespeare's "Much Ado About Nothing"?

Answer. Davenant's Law Against Lovers, 1661; The Universal Passion, by Rev. James Miller, 1737.

2. To which period of Shakespeare's activity should "Much Ado About Nothing" be referred, and to what group of plays does it naturally belong?

Answer. This play belongs to Shakespeare's second period of activity, and it is considered that in it he reached it is considered that in it he reached

story of Adriodante and Cinevra in Arlosto's Orlando Furioso, Canto V. This had been translated into Eng-lish by Beverly in 1505 and by Har-rington in 1591.

rington in 1691.

10. What evidence is there in Scene IV of Act III to show that a ruff formed a part of Hero's bridal attire? Answer, Margaret says: "Troth, I think your other rubato were better." The rabato was a kind of ruft or collar for the neck, such as were much worn in Shakespeare's time. The word is from the French rebaltre. 11. In "Much Ado About Nothing." which predominates, plot or characterization?

Answer, Characterization, of which

which predominates, plot or characterization?

Answer. Characterization, of which the play is a masterplece.

12. What impression is made on the mind of the reader by Claudio's public reception of Hero at the marriage attar in the church?

Answer. The reader feels contempt and scorn for Claudio and for a father who could so quickly believe cell of his daughter; adminition for Beatrice, who, without a moment's hestitution, cries; "O, on my soul, my cousin is belied"; surprise at this new characteristic of Beatrice, and deep sympathy for the unfortunate Hero.

13. What was the secret of Don John's almostly to Claudio, and his desire to cause him unhappiness?

Answer. The envy and jealousy he had toward Claudio (see Act 1, III): "This young start-up hath all the glory of my overthrow. If I can cross him any way, I bless myself every way."

Don John's illeritimate birth may

him any way, I biess myself every way,"
Don John's illegitimate birth may have been the cause of his surly, envious and spiteful disposition, but scarcely enough to make him such a thorough secundrel. He has a spontaneous mailee that belongs to true wickedness wickedness.

14. Is the personage who is the

14. Is the personage who is the mainspring of the plot a preminent character in "Much Ado About Nothing"? Who is this mainspring? Answer. Don John is the mainspring of the plot. He is not an important character, and is merely shown and then withdrawn, but back of Don John is Borachio, still more unimportant, and yet he is the real mainspring. He supplies Don John with the plot. He is the brains of Don John. Don John. 15. What test imposed by Beatrice

upon her lover, proves her absolute faith, in Hero and her devotion to her

Answer. Beatrice is possessed with one desire—the death of the man who has insulted her cousin. Claudlo is a dear friend of Benedick, who, by his death, would lose the friendship of Don Pedro, a still dearer friend, yet Benedick does not flinch. "Enough, I will challers him."

Benedick does not filinch. "Enough. I am engaged, I will challenge him."

16. Why is the part played by Dog-berry and his comrades of the "Night Watch" essential to the interest of the play and to the development of the plot?

Answer. Ulrici, regarding the play as setting forth the contrast between life as it is itself, and as it seems to those engaged in its struggles, looks upon Dogberry as embodying the

upon Dogberry as embodying the whole idea of the play. And, sure enough, the impressive insignificance of this man's action to the bookers-on is only equalied by its stuffed import-ance to himself. The irony that is

rarefied into wit and poerry in others being thus condensed into broad humor and drollery in him, and this affords a great relief to the hearers as the tragic side of the play develops. The watch discovers through the drunken beastings of Bornelio, the guilty plet of Don John and his associates, and this completes the development of the play. Doits and asses blunder on the truth that oscapes the wise and witty. The hearers know that Here will be vindicated, or else the church scene would be too painful for even a tragi-comedy. Dospherry and Verges mark the perfection of Shakesparre's skill in drawing blendering slowness.

fection of Shakespeare's skill in drawing blendering slowness.

17. Which is the more dramatic, Seene I in Act IV, or Seene IV in Act V. Give reasons for opinion.

Answer, Seene I in Act IV. In this seene, by means of overmastering feeling, the gepths of personality are revealed. The seene is much fuller of netton than Act V, Seene IV, and almost every emotion that sitrs the minds and hearts of men is brought into prominence. Don John's plot into prominence. Don John's plot reaches its climax. Passionate symreaches its climax. Passionate symparthy is felt for Hero. Contempt and scorn for Claudio. Beatrice and Benedick reveal the true hearts hidden beneath their "Much Ado," and the hearers are wrought up to a high pitch of excitement.

Act V. Scene IV does not compare with Act IV. Scene I in action, in emotion, in development of character or in many other details necessary to dramatic force. Happiness upon the stage does not stir the audience

the stage does not stir the audience

the stage does not stir the audience as sorrow or despair.

18. What is the significance of the words, "God save the foundation," uttered by Dogberry in Scene I, Act V?

Answer, "God save the foundation," was the customary phrase emipoyed by those who received alms at the gates of religious houses. Dogberry had probably become familiar with this method of giving thanks before the "had two gowns and everything. he "had two gowns and everything, handsome about him." 19. Who was "Prester John." men-

19. Who was "Prester John." mentioned by Benedick in Act II, Scene 17
Answer. Prester John, or Presbyter
John, was a fabulous Christian monarch, believed in the twelfth century
to have made great conquests from
the Musselmans, and to have established a powerful kingdom or empire
in Abysshin, or somewhere in Asia
beyond Persia and Armenia.

Marvelous tales are told of his victories, riches and power, and extra-

beyond Persia and Armenia.

Marvelous tales are told of his victories, riches and power, and extraordinary letters purporting to have been written by him to Manuel Commens and other potentates, were circulated. Pope Alexander III sent him a letter by a special messenger, who never returned. The foundation of the legend is uncertain. Sir John Mandevlile gives this account: An emperor of India; a Christian went into a church in Egypt on Saturday in Whitsun week, where the bishop was ordaining priests. He then said he would not be called emperor longer, but priest, and he would have the name of the first priest of the church, which was John, and so he has ever since been called Prester John.

20. In Scene V of Act III, Dogberry says: "When the age is in, the wit is out." What blunder does he make, and what proverbial expression does he intend to recall?

Answer, Dogberry's blunder, "When the age is in, the wit is out," is a blunder for the old proverbial expression, "When the ale is in, the wit is out," and recalls the saying of Caslo, "O, God, that men should put an enemy in their mouths to steal away their brains"; also.

"Good liquor will make a cat talk,"

Tempest, II, II.

Respectfully submitted by

Tempest, II, II.
Respectfully submitted by
MRS. W. II, II. DORNEY,
936 Nelson Street, Rounoké, Va.

My Lady the Hostess.

I heard the violet stir.'

There is probably nothing new

There is probably nothing new about a violet luncheon, but it is so peculiarly suitable for spring that one does not the of a repetition of the same thing, provided the same thing means violets. It would, in any case, be a yearly templation to give one, were it only for the delight of using on the place cards some of the beautiful and quantit questions concerning the gentle flower. Here are several, and it is an easy matter to find as many as desired, as there are few poets who have not, in their time, paid violet if the paid violet if deep blue violets.

violet-tribute, "Violets! deep blue violets, April's lovellest coronets."

"Early violets, blue and white Dying for their love of light."

"Deep violets, you liken to The kinest eyes that look on you."

"This country has ever a lagging spring Waiting for May to call its violets forth." The darling of the early spring." "Again the violets of our early days."

eating anything of this shade. A polished table with pure white dollies is pret-

white violets. Line a rough green basket | --Clara with thick brown paper, fill with moist keeper.

sand and plant the flowers. Set on a mirror, energied by smilax, a few violets nested only among the leaves.
The place eards may be with white name and flower couplet in silver letters. Pinned to the upper left-hand corner is a silver holder, containing a bunch of the blue and white violets. These holders can be oft-tained at any large store. Unless you have dishes in which green predominates, use unpatterned china.

have dishes in which green predominates, use unpatterned china.

The curied celery, olives, nuts and canded violets are placed in silver and glass dishes. The finger bowls are wreathed in smilax with loose violets, and two or three dropped in the bowl.

Freshness and simplicity should be striven for in the menu.

For the first course serve a julcy orange and placapple salpicon, in glass cups, with a little chipped lee. This may be followed by delicate chicken broth, with salted wafers.

The course sweet-breads, larded, baked.

waters.

The comes sweet-breads, larded, baked, browned, having been basted with "maternal gare." Serva with the sweet-breads, mushroom sauce, potato balls rolled in parsely, and green beas.

The salad course is of that delicious product, "half fruit, half vegetable," known to ordinary mortals as tomato. Choose tomatoes of moderate size, preparb, secoop out a little, partially cover with mayonnaise to which whipped cream has been added, vass sandwiches of water-cress.

Violets were born."

Do not use too much violet in the table decorations, as the dark blue has rather a somber effect. It is better to omit coloring any of the dishes violet, for many persons have an unaccountable dislike to eating anything of this shade. A polished table with pure white dollies is preticed.

For a centerpiece got plants of blue and white violets. Line a rough green basket with thick rich terms. Street wafers or the last course, ripe sweet wafers or they sponge cakes.

A cup of coffee, if it has not been served luncheon. If desired, it can be metamorphosed into a breakfast by serving, in stead of the bouillon, individual moids of outmeal-jelly filled with figs, cut small.—Clara Cochrane Cody, in the House-with thick rich eream. Serve sweet wafers or they sponge cakes.

A cup of coffee, if it has not been served luncheon. If desired, it can be metamorphosed into a breakfast by serving, in stead of the bouillon, individual moids of outmeal-jelly filled with figs, cut small.—Clara Cochrane Cody, in the House-with thick rich eream. Serve sweet wafers or the hast course, ripe to complete the proposed into a breakfast by serving, in serving the meal, completes this spring-like luncheon. If desired, it can be metamorphosed into a breakfast by serving, in serving in the first of the first

Aftermath of Marriage.

VISITING GOWN OF VIOLET VIOLE

to carry the romance of youth into middle life and old age.

"Come, we are married, now let us be old," is a saying that should find no place in the philosophy with which mar-ried lovers begin and continue life to-

gether.
The story is not fully told of a life The story is not fully told of a life upon which the nuptial sacrament in youth has set its seal, except in so far as the first chapters are concerned. The succeeding and most important are yet to be written in, and the man and woman, looking wisely out upon a united future, should decide to retain all the romance and fervor of youth that may belong by right to them.

The happiness with which congenial

belong by right to them.

The happiness with which congenial wedlock crowns existence should enrich and broaden, instead of contracting human interests. It should enable men and

no nodding, and the wife with find her sacrifice has been a vain thing.

No, let her, instead, use all her pretty arts in heightening her charm by the wearing of dainty ribbons, by the becoming arrangement of soft tresses, and having done so, instead of quenching the very natural impulses of youth and gayety, let her induige them whenever and wherever it is proper for her so to do.

and wherever it is proper for her so to do.

It is not the wife or the husband who is capable of the greatest self-sacrifice that accomplishes most in the way of right living or thinking. It is the wife who realizes and holds quietly but firmly to what is best in life, who omits no opportunity after marriage, as before it, to make herself agreeable and entertaining in her home, and outside of it, who retains the respect and affection of her husband, by making him realize that she is

in her home, and outside of it, who retains the respect and affection of her husband, by making him realize that she is
pleasing, and attractive to others, who
endorse the wisdom of his choice and
consider him indeed a lucky individual.
For men like to have their choice approved, and not one of them will fail
to value higher a propriedary right on
which the world has set its seal of approval.
"Why has she lost the dear charms that
she had?
Why has she ceased to believe me
divine?
Why is she uninterested and sad?"
sings many a twentieth century husband,
who has failed to properly solve the
problem of combining social and domestic happiness. If some sincere friend
would tell him the answers to his questions, and explain that the wife's wanning and broaden, instead of contracting himman interests. It should enable men and women to have fuller inclinations for what is gay and beautiful, and to be able to make the world happier for all around them by sharing their blessings and sending their light abroad instead of hiding it under a bushel.

"Let us be slovenly; let us forget all the sweet nothings we once had to say," seems to be the unfortunate rule and compass by which too many married men and women are squaring their present and spoiling their future. If there is ever reason why a woman should be careful of her beauty and choice in her attre; if there is ever a lime when a man's tongue should be trained in the art of compilment and the expression of appreciation, it is when that woman and man are wife and husband.

"Come," says a mau, who is selfishly disincilined to the exertion of practicing in the art of making himself agreeable, "come, don't let's go out to-night. You have your sewing; I will light the lamp, draw the table up and read the paper, while you work. We are comfortable old married fogles now, and I want to go over the stock market and see if I can't make some money to-morrow." If the wife agrees, and the "at home" proposition is a contract in which both hisband and wife are mutually obligated to be always at their best, primarily for the sake of what is due each other, and secondarily for the sake of what is due each other, and secondarily for the sake of what is due each other, and secondarily for the sake of what is due each other, and secondarily for the sake of what is due each other, and secondarily for the sake of what is due each other, and secondarily for the sake of what is due each other, and to the class he represents.

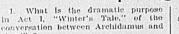
April Questions—A Winter's Tale.





Taffetas, plain, shot, striped, flowered checked, are as popular as see, and among the innumerable gray frocks are delightful coar suits in soft light gray taffeth, self trimmed and ornamented coat which has invaded the realm of coat which has invaded the realm of

lar and guilts. These are especially good spring fashions, and is decidedly only. The room-Piorence Fuller,



2. What is the function of an "aside," or sollloquy, in Shakespearean drama?

3. What proposal does Leontes make to Camillo, respecting Polikenes in Act 1, and was this proposal in harmony with the time in which the action of the drama takes place?

4. When does the action of the play begin?
5. What is the mental and emotional condition of Leontes, as revealed in Act II, by his statement of his puropse in consulting the oracle at Delphos?
6. Is Pauline Shakespare's creater. 6. Is Paulina Shakespeare's crea-tion, and what is one of her dramatic

7. What traits of character does she reveal?

8. What dramatic purpose of the close in Act 11? 9. What purpose has Shakespears in bringing to a close the life of Le-ontes's son in Act III?

10. What traits of Hermione are revealed by her trial? 11. Is the death of Antigonous, as described in Act III, in accord with "poetle Justice"?

12. What is "poetle justice"? 13. What does Chorus say about the

flight of time between Acts III and IV? What changes does Time describe in Leontes, Florizel and Perdita? 14. Is Autolyeus an original creation with Shakespeare?

15. What did Tennyson say of the following repartee between Perdita and Florizel?

Florizel-"Your hand, my Perdita, so turtles pair;
That never mean to part."
Perdita—"I'll swear for 'em.'

16. Why does Shakespeare intro-duce impediments to the progress of the love affair between Florizel and Perdita?

17. Why, in Act V, does Shake-speare make Pauline oppose Leontes's remarriage? 18. Why does he, in Act V, convey means of narration and not by action? What mistakes has Shakespeare

made in this play? 20. Why did Shakespeare so err?

Painted Matting.

Post cards have become so popular and fascinating in their variety that many people have very interesting collections of them. One young bride-to-be has acquired a delightful assortment, ranging from those sent from various far away corners of the globe, picturing quaint or wonderful scenes, down to snate-shots of her friends at summer resorts, and post cards made by camera enthusiasts from their own negatives. There are post cards made of wood, leather, aluminum, and of photographic prints, and blue prints, besides the ordinary paper ones. Aside from its intrinsic value, each is characteristic of the sender. Many lave most clever and amusing brevities scrawled across them. It is sometimes quite a problem how to dispose of a post card collection so that it may easily be looked at frequently without spolling the cards. Post card albums afford one solution, but this young woman already had such an array of kotak books, and the like that it did not seem desirable to add to it. So she originated the post card series, which affords a foxed and charming means of displaying one's most interesting cards where they form a never fulling source of enlyment, not only to the owner, but to all who vater steresting cards where they form ; ever fulling source of enjoyment, not my to the owner, but to all who enter



Good-Looking Spring Hat.

Despite the wintry days of the past week straw hats are worn in large numbers, and one sees them everywhere. The shops are showing them exclusively and all the large establishments have had their spring openings. A particularly smart model for wear with tailored frocks is shown in this illustration. In white chip with a crown band of watermelon pink velvet and three wines of shaded pink on left side, the result is beautiful.

Post Card Screen.

ceauty of her home might try to paint beauty of her nome might by to paint some of the new matting rugs which are being so much used in country houses this summer. The matting should be bought by the yard, cut any size that is required, and hound with heavy braid. The matting should be as plain as possible and as light in color as possible. A large design should then be drawn in penell and afterwards painted in either oll or water colors. Flowers, fruit trees, faces, any design is used so long as it is ornamental. Nothing could be more adapted to this style of rug than the "art nouvean" designs with their long undulating, half barbaric lines, showing conventionalized plants, or willowy female figures with streaming hair. Quite as satiable would be the straight caballstic style of the native 4 fidian decoration seen in the Navajo and other rugs. The main think in choosing a design would be to avoid the insipid or the highly artificial. Theserogs for a country house are very effective and extremely inexpensive. They can be used on the, plazza as well as in the house.—Exchange. some of the new matting rugs which are

The young woman who is found of something to do in summer to add to the

house. - Exchange.

Judging by the display of gowns sown at numerous openings of the past few at numerous openings of the past few mings of cream lace. The yoke and plastyon and short puffed sleeves are plastyon and short puffed sleeves are controlled in the order are accompanied by little jackets of the sort shown above, by little jackets of the sort shown above. The material couployed in this model was material.